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Model Laboratory

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Panzerjäger "Jagdtiger" Sd.Kfz.186 Frühe Produktion

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Jagdtiger

Panzerjäger Sd.Kfz.186 Frühe Produktion

It's quite impressive to see a "Jagdtiger" for real; its massive structure is truly a challenge whenever we try to portray it in scale, in this case the 1/35 scale. One of the difficulties we encounter is the large armored planks; in this vehicle everything is huge. It is necessary to be careful both in the assembly stage because of the many weld marks, fastenings and peculiar shapes the vehicle has and in the painting phase because we need to reach an equilibrium with the paint scratches , streaking, rust and so forth. In order to bear in mind all this and other important considerations we offer a step by step photographic review to help you accurately recreate this AFV.

MATERIALS EMPLOYED:

Tamiya:
- Ref. 216 Tiger I Panzerkampfwagen VI Ausführung E (Sd.Kfz.181) Frühe Produktion

Friulmodel:
- Ref. ATL 116 Initial Type Tracks

Voyagermodel:
- Ref. PE 35062

RB:
- Ref. 35B01 8.8cm KwK 36L/56

By: Joaquín García Gázquez
Pictures by author

COLOR CHART

AIRBRUSH:
- Vallejo Primer 604 Dunkelgelb RAL 7028

Model Air:
- 71.025 Dunkelgelb RAL 7028
- 71.027 Light Brown
- 71.028 Sand Yellow
- 71.074 Radome Tan
- 71.092 Olivgrün RAL6003
- 71.041 Rotbraün RAL 8017
- 70.522 Satin Varnish

Tamiya:
- XF-52 Flat Earth
- XF-8 Flat Blue.

Lifecolor:
- UA304 Sand

HUMBROL ENAMELS
- 72 Khaki Drill
- 33 Black Matt

OILS
- 465 Paynes Gray (W&N).
- 88 Yellow Ochre (T).
- 416 Sepia (R).
- 508 Prussian Blue (VG).
- 69 Sap Green (T).
- 105 Titanium White (VG).
- 82 Ivory Black (T).
- 3 Burnt Umber (W&N).
- 74 Raw Umber (T).
- 98 Pink Earth Transparent (T).
- 41 Vandyke Brown (W&N).
- 79 Titan Grey (T).
- 94 Golden Ochre Transparent (T).
- 34 Raw Sienna (W&N).
- Abt125 Light Mud (Abt).

(T)Titan
(W&N) Windsor & Newton
(R) Rembrandt
(VG) Van Gogh
(Abt) 502 Abteilung.

ACRYLICS (BRUSH)

Vallejo Model Color
- 70.873 US Field Drab
- 70.916 Sand Yellow
- 70.941 Burnt Umber
- 70.982 Cavalry Brown
- 70.950 Black
- 70.976 Buff
- 70.978 Dark Yellow

AK
- AK 711 Chipping Color

Citadel
- Boltgun Metal
- Chainmail
- Chaos Black
- Gold
- Bronze

OTHERS WEATHERING PRODUCTS:

Tamiya
- Weathering Stick Mud
- Weathering Stick Light Earth
- Weathering Master A

Mig Productions
- Dark Wash

Pebeo
- Acrylic Gel Matt

AK
- AK048 AK Pigment Fixer
- AK084 Engine Oil
- AK078 Damp Earth

PIGMENTS
- AK042 European Earth
- Mr Hobby PW06 Rust Orange
- Colormatt 451 Medium Ochre
- Vallejo 73109 Raw Umber
- Mig P028 Europe Dust
- Several Earth Pigments Color mixtures of Fine Arts

ASSEMBLY

Usually and simply by following the customary structure of the current hobby reviews, the assembly stage is typically taken care of by a few finished pictures of the kit with comments on the improvements undertaken with the additional sets bought and used in conjunction with the kit bought.
This is not a customary magazine and being dedicated to a single kit, the subject couldn't be dealt with in the usual manner, so other than the very necessary pictures of the finished Jagdtiger in the assembly stage, I've also reunited a number of assembly techniques which I use regularly and hope that can be of practical use.
The assembly work can be undertaken in different ways; we can simply assemble the kit right out of the box and center our efforts on the paintjob. This is not a far out option considering the quality of the many kits available on the market. We can also refurbish, add or improve on every detail of the kit's features until we're satiated.
I usually tread on the middle ground. I refine and add details to a degree but I don't really go crazy on the process. I simply push it until I deem it enough in order to obtain a decent base for the painting process.
This once I've done some unusual work, rescuing some PE remains I had for recreating the tool fastenings and simply bought the motor grilles and the turned aluminum Aber gun. The job was capped with the Friulmodel tracks, which are absolutely necessary in order to give it its final touch and that non-descript feeling of having a heavy and powerful "monster". This is a project with basically an aim at recycling some materials I had.
The research materials are simply unavoidable: The "Achtung Panzer" issue no. 6 dedicated to the Tiger vehicles for instance, will furnish the necessary plans and details. With this publication in your hand you can grasp every issue that may pop up on the subject matter you're working with.

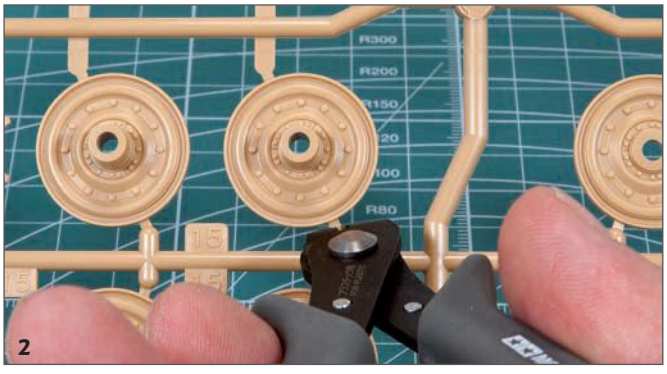
A few basic assembly techniques

BASIC TOOLS FOR WORKING WITH STYRENE

Working with styrene is simple and quite pleasing and working with it doesn't require that many tools but it does require some good ones. A knife with snap off blades is always necessary for having the cutting edge in good sharp condition. Flat tipped pliers, liquid styrene glue and a dishwasher aluminum sponge will do more than good.

2. In order to remove the piece from the sprue you can use the cutting pliers, but don't cut the piece up close; sprue remains are later on eliminated with the knife, being careful not to harm the piece.

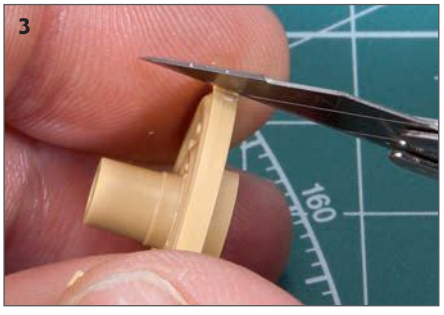
1. I insist on the need of always having your blade in a good and sharp condition. The sponge can be cut in smaller sections in order to be able to use these easily.

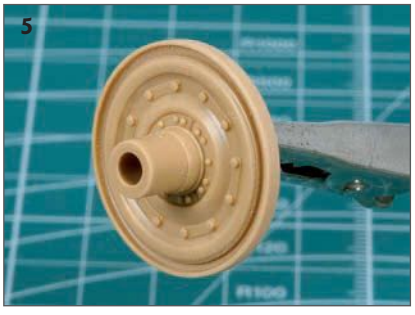


3. With a perfectly sharp blade we'll cut the sprue remains carving the sprue out instead of knifing it away because otherwise we will harm the piece.

4. Now we polish the piece with the sponge eliminating all possible sprue or mold remains; this operation will also improve the adherence of the piece.

5. Clean piece ready to be assembled.





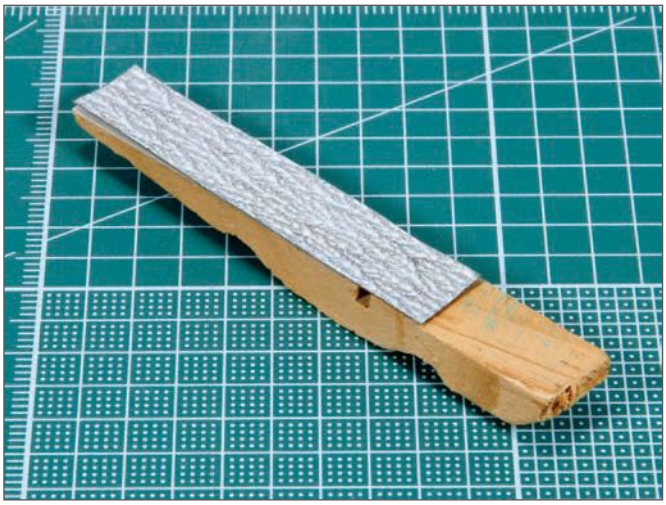
IMPOSSIBLE TO USE PUTTY?

During assembly I encountered a problem with the fitting of the rear plank with the lateral ones. In the real life vehicle –in order to improve on the solidity of its built- planks were fitted together with intertwined fittings. The kit includes the complete rear plank in one single piece which once glued with the sides it leaves an unwanted step that must be gotten rid of, and be left level with the lateral planks of the armoring.

In order to obtain a perfectly flat sanding result we use double sided tape to stick the sandpaper piece to one half of a clothes pin which we will use as a sanding block.

Doing this with putty is nearly impossible. An easy way to fix it is to glue a thicker piece of Plasticard solidly fixed with cyanoacrylate glue.

With this we sand out until flat the fitting with the lateral planks. A little bit of putty diluted with acetone can be used to reveal pores and other imperfections to be addressed later.



WELDING REMAINS MADE WITH PUTTY

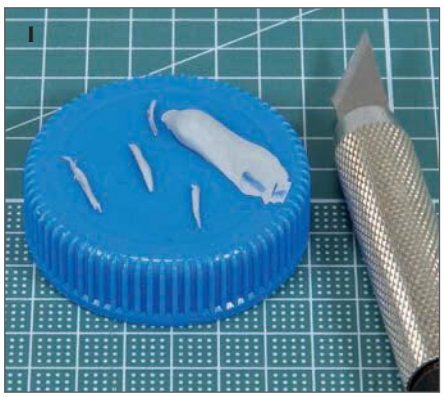
In almost all kits portraying military vehicles, it will be necessary to recreate welding strips. An easy way to do it is to imitate these with the putty brand which you normally use.

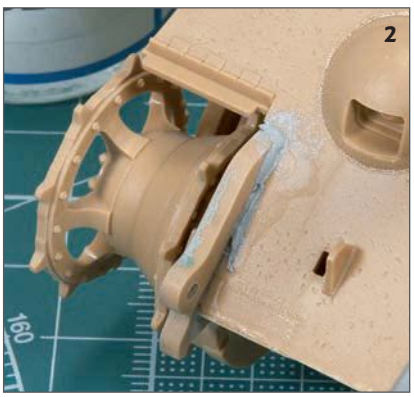
1. Jagdtiger_a30 We begin with a little amount of putty left to dry until it is dry to the touch and we're able to cut it in thin strips with a triangle shaped knife blade. Bear in mind that depending on how thick putty is kneaded it will dry up in about 50 to 60 minutes.

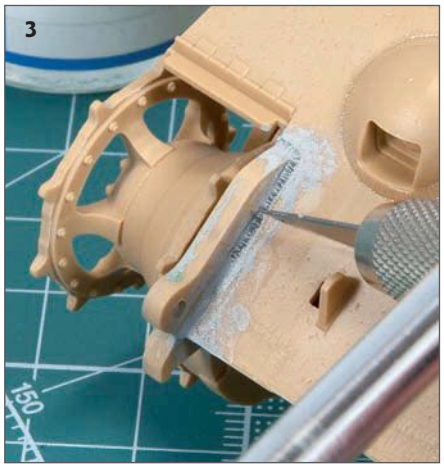
2. Soak the area where you want your welding strip with putty; put the putty strip in place (The putty strip itself is previously softened back with acetone) until it is perfectly adapted in its resting spot.

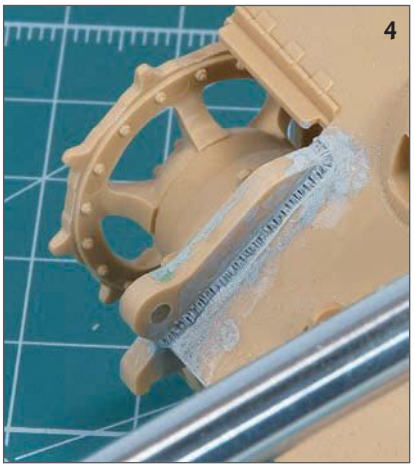
3. Once the strip is in place we soak the area with acetone again and now we can use the blade to carve the strip with the usual texture.

4. Finished results: The welding strip.









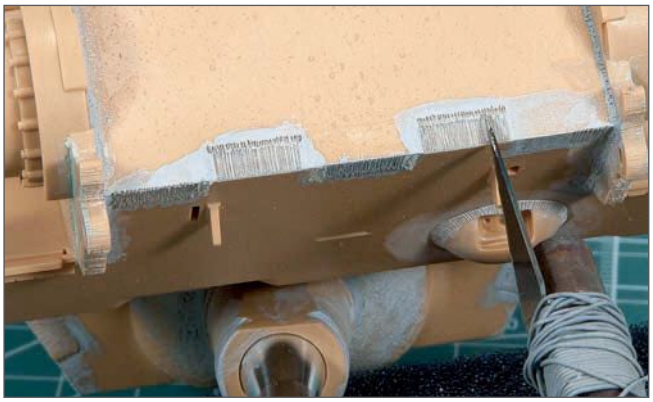
AUTOGENOUS AND OTHER KINDS OF WELDING REMAINS

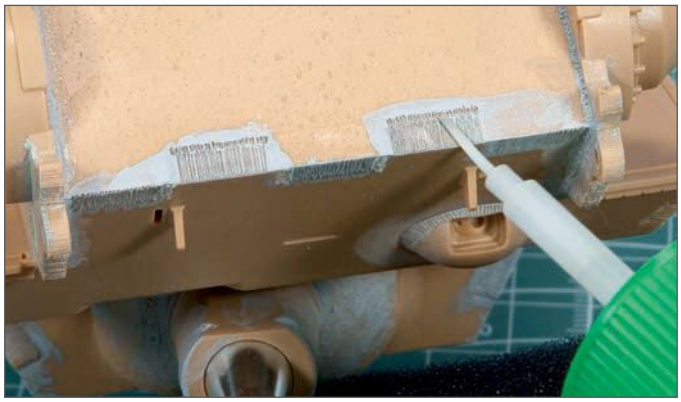
Other common textures are the edges of the armored planks left by the autogenous welding tools. With this technique you can also recreate diverse welding marks and Imperfections.

With this tool you can etch the typical marks to recreate the texture of the cut. I would recommend you to work with the necessary precautions in order not to get hurt with the tool and avoid spoiling the kit. Welding marks are made by gently poking the surface with the fully heated tip of the tool.

In order to recreate the typical texture of the cutting of the armored planks with the autogenous welding tools and other welding marks you need a low powered welding tool (I'm using a 26W tool) and attach an X-acto knife blade in the tool's tip.

Tamiya's "Extra Thin" glue can be used to smooth out the cuts until you obtain the desired results.





COVERING HOLES

Most kits have holes which should often be covered up. Sealing them perfectly is absolutely necessary if you need these to go unnoticed.

In order to fasten the tools in place the kit has a considerable amount of holes in its sides. We have chosen to use the PE pieces so we actually need to cover these perfectly. We begin by introducing circular Evergreen rod sections glued with cyanoacrylate glue sealing the holes completely.

With the clothespin half and sandpaper piece described earlier we sand the surface until it is perfectly flat.

We cap the work by going over the texture and the gaps we might have left with Gunze Sangyo's Mr. Surfacer 500 diluted with acetone.

SMALL HANDLES OF THE SAME SIZE

Many vehicles have both small handles and fastenings to fasten camouflage or hanging other impedimenta. Making these handles and having these all look alike is actually easier than it seems.

1. Small handles are made by manufacturing a small and simple device using a clothespin. We cut both ends of the cutting wire of a wire saw; the three sections are glued with cyanoacrylate glue as seen in the picture. You have to be careful to leave between the union of the metal pieces a space similar to the thickness of the wire itself because if you don't you will squash it.

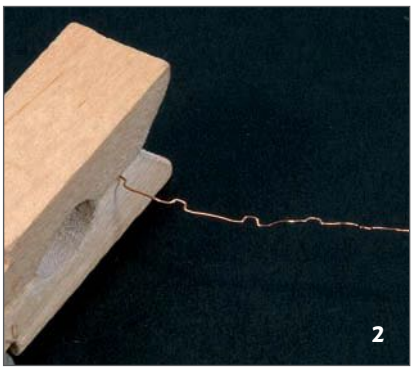
2. Now we pass the wire and we exert pressure until we obtain the desired handle shape.

3. Now we cut the small handles and put them together in one place (in this case a water bottle cap) to prevent losing them.

4. We end the work by squashing the ends (just like it's done with the real life item) cutting these to the required measurements.

5. The exact location for these is determined by the blueprints in the Achtung Panzer issue. The handles are glued in place with cyanoacrylate glue.

1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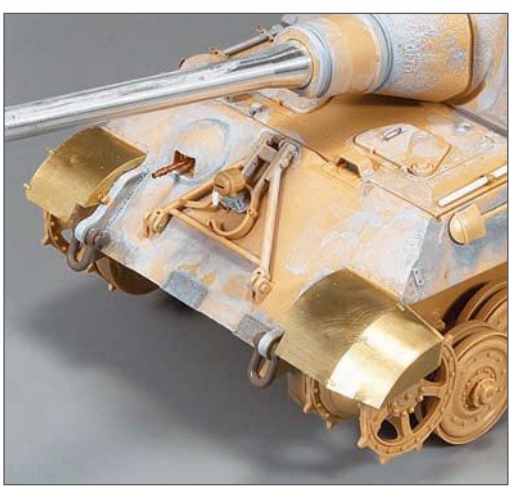
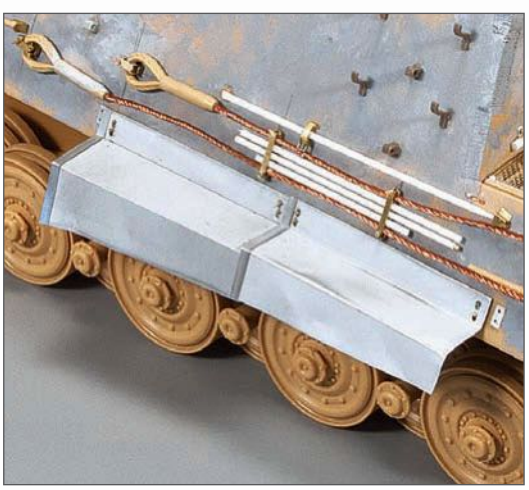
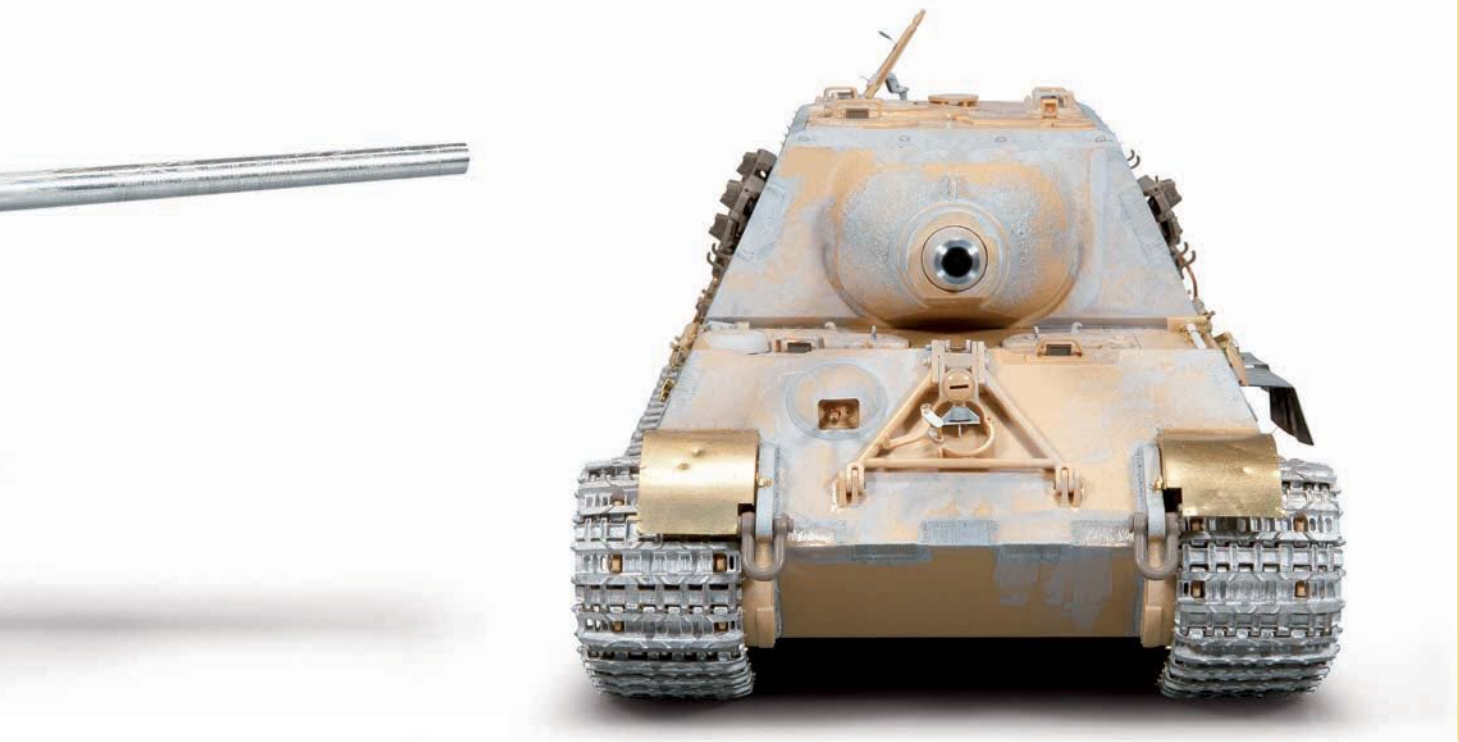
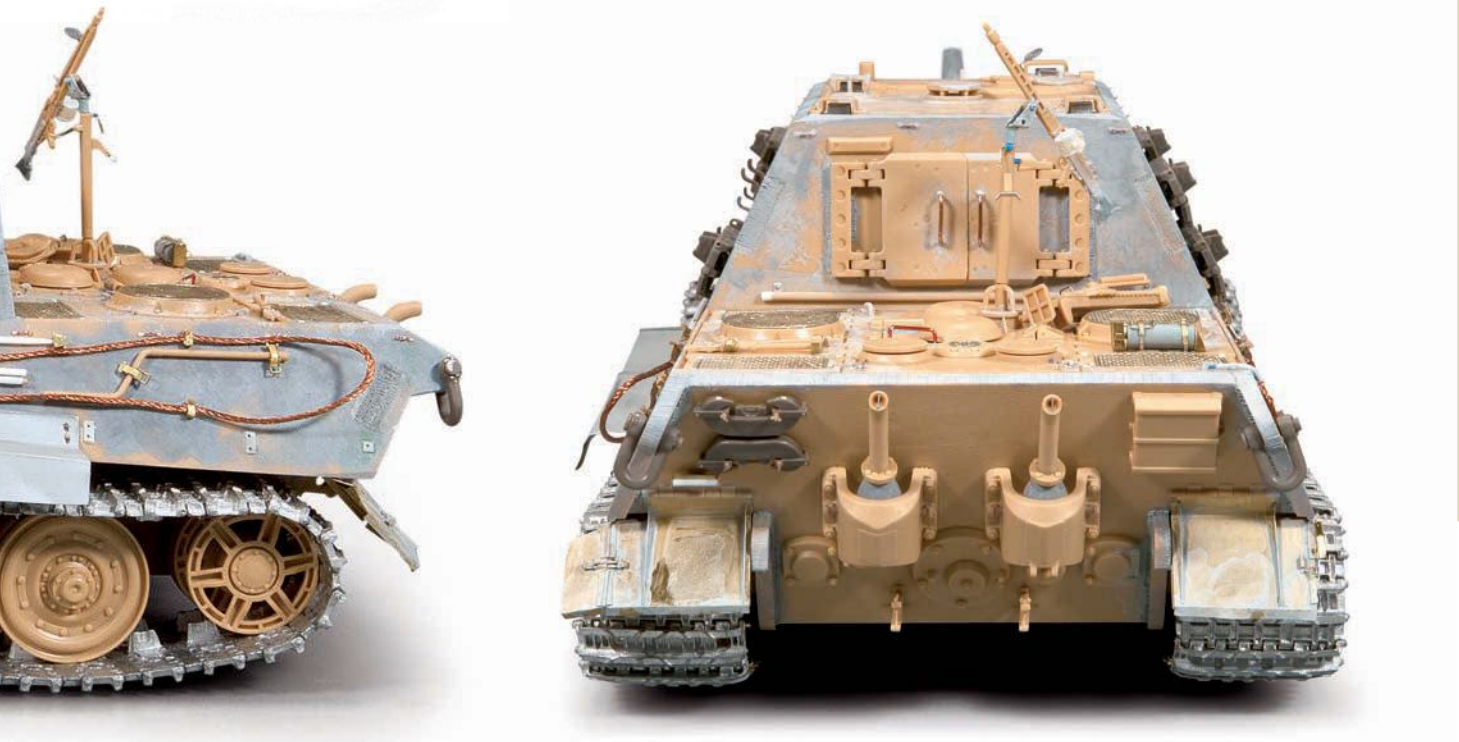


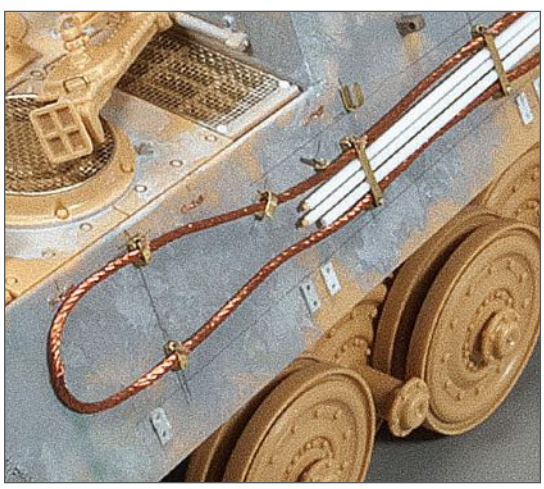
As I've pointed out before, this kit has not been built with excessive detailing replacing pieces just for the sake of doing so, we only change or add detail whenever it is strictly necessary. We've added some tool fastenings, the frontal PE fenders, the lock of the gun's support, etc.







The lateral Schûrtzen are made with aluminum sheet. The plastic ones which come with the kit are used as a template for cutting the new aluminum ones.

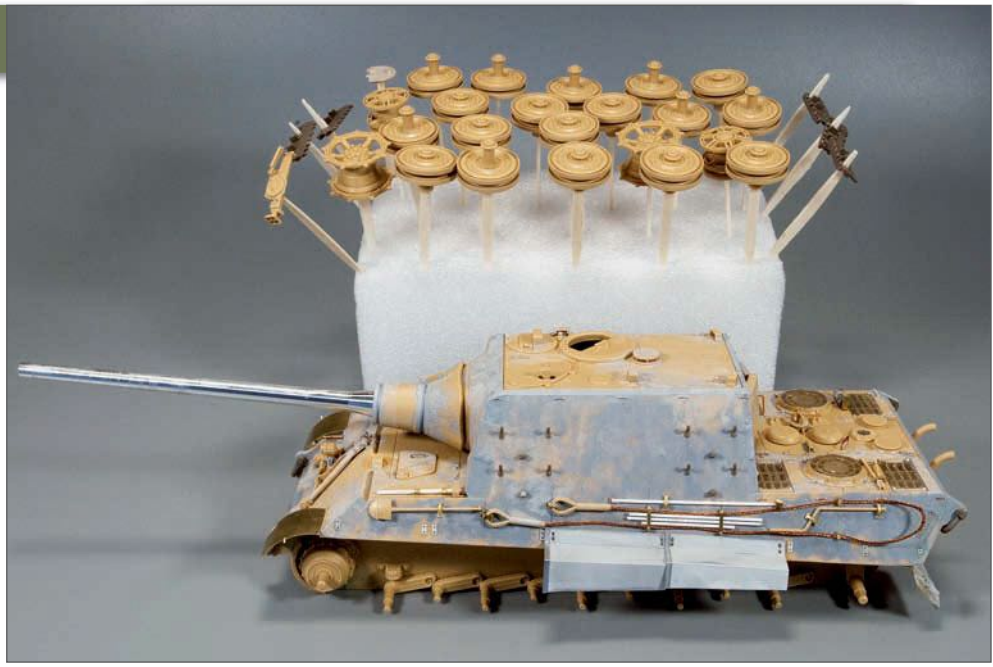


The fastenings for the tow cables are made out of aluminum sheet, we place on its supports a plastic wingnut.

PAINTING

The painting goal underlined here, is to obtain the best realistic result possible. This calls for studying many period pictures of the Jagdtiger trying to understand how the vehicle got dirty in its day and how it deteriorated while still in service.

This is basically the idea where everything sparks from. When in doubt on how to paint something there's nothing better than taking a long look into a good picture and check if there's any paint chips, scratches, grease, sand or even sometimes things we haven't even imagined that were there.



The first thing would be to prepare the kit for the painting process. You should wash it with a soft brush, dishwasher soap and water, allowing it to dry up thoroughly. This way we get rid of the hand grease, dirt etc we may have left on the kit during the assembly stage; helping paint adhere properly.

The next step is to apply priming. A good priming coat helps the painting process and will protect and unify the different components gathered during the assembly such as metal, plastic, putty etc. In this case we have used the Acrylic Polyurethane paint from Vallejo, which additionally gives us the original base color, which helps us further on the full painting process.

The next step is to apply the base color itself bearing in mind that it is easier to have the primer included in the color we seek. We continue by airbrushing Vallejo's 71.025 "Dark Yellow" in thin coats covering the kit well enough.

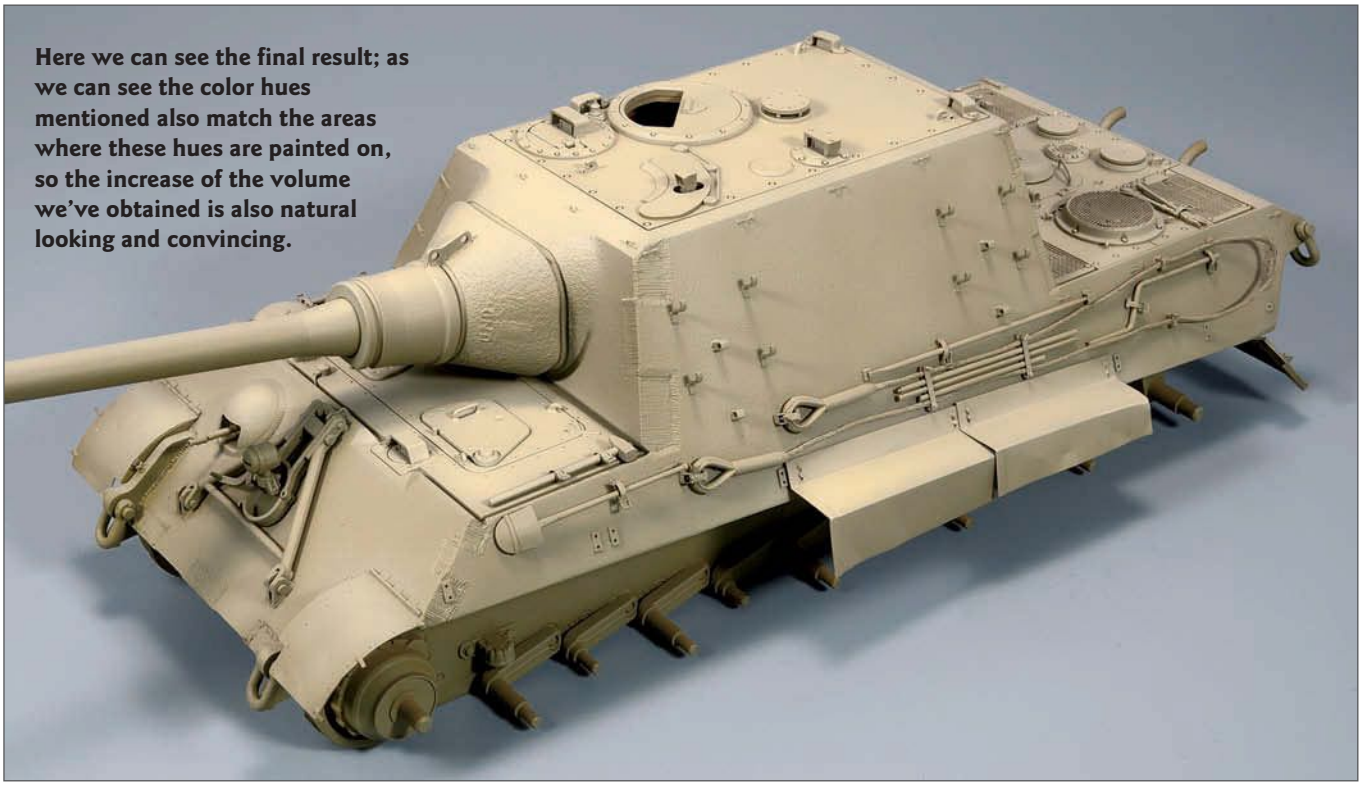
We live in a period were the finishing products for the hobbyist: specific thinners and colors, pigments, oil paints, acrylic washes, enamel washes, textured products and so on, leaves us to choose from such a broad range and quality products without parallel in history.

I'm actually used to working with just the "essentials" but I reckon that sometimes I've felt overwhelmed on this offer and I didn't know which one was the right product to use for the occasion. After a while and once I've analyzed these I've come to the conclusion that these products do make the job a whole lot easier saving us some time in many stages helping us a great deal to paint and age our kits.

Now we work on the volumes of this kit, enhancing these. The idea is to single out with paint the areas with the greatest amount of light from those with less light, seeking always a naturalistic effect without forcing the lights and the shadows.

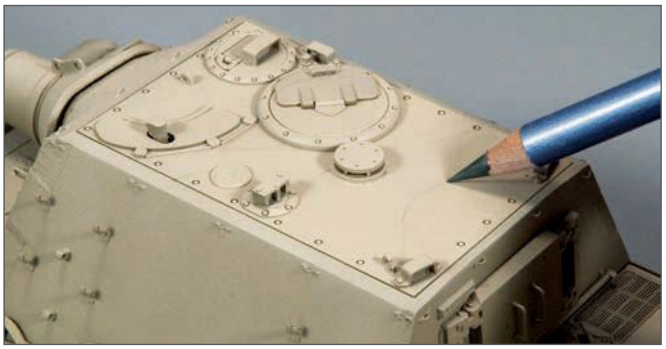
For the highlights I prepare 4 variants of the base color.

1• Light for the horizontal surfaces.
2• Medium light, for the sloped surfaces.
3• Medium dark, for the vertical surfaces.
4• Dark for the lower areas.

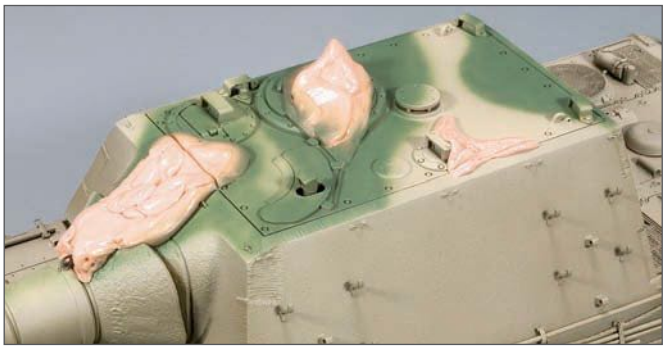


Here we can see the final result; as we can see the color hues mentioned also match the areas where these hues are painted on, so the increase of the volume we've obtained is also natural looking and convincing.

Painting the camouflage pattern

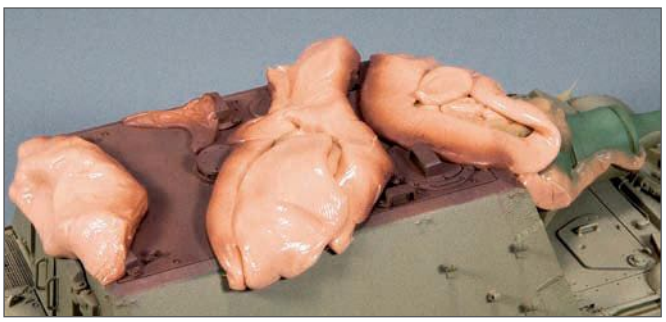


First I begin by marking with a watercolor pencil the contour of the camouflage spots, in this case closely following the patterns included in the instruction sheet of the kit.

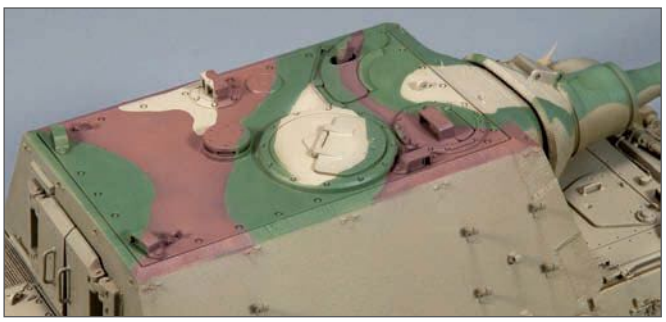


In order to separate the different camouflage colors I use the "Silly Putty" kids use. This putty can be kneaded and molded easily and it adapts itself perfectly to the contours of the spots and it sticks well in place. Later on it can be easily and harmlessly removed. This kind of putty can be acquired easily on Ebay for those of you which don't live in the US.

We begin with the green color paint, without worrying too much about the brown colored areas. A simple hand held paper mask will help you avoid paint stains on unwanted areas.

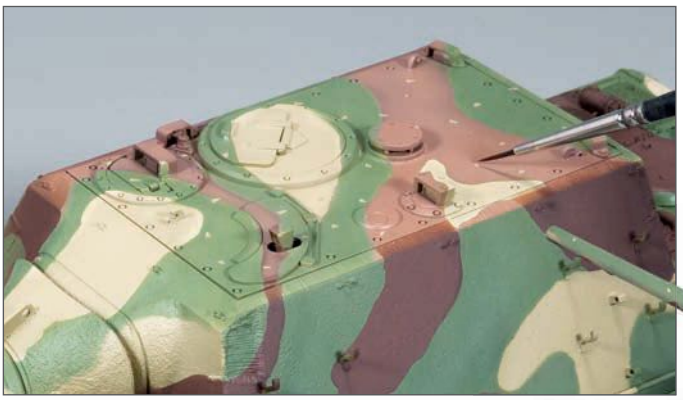


Now we paint the brown colored surface.



Now we work on the whole vehicle.

We have followed the same lighting principle on the camouflage spots than when applying the base color, preparing three hues of green and brown: light, medium and dark.



The small camouflage spots are painted with a brand new thin brush with Vallejo acrylics.

The base color is completely finished.

We apply gloss varnish on the spots where we'll place the decals. The Micro Set and Sol liquids guarantee us a perfect adherence for the decals.

The basic paintwork chores end when we apply an airbrushed coat of Vallejo's satin varnish. Now we can begin with the ageing and weathering processes.

ENAMEL DIRT:

A long time ago I discovered by chance a weathering technique that I'm particularly fond of: You basically have to airbrush a highly diluted coat of sand colored Humbrol enamel all over the kit, and before it dries up you partially remove it. This creates a light and realistic coat of grimy patina which also acts as a filter for the other colors, integrating these and working as a base for the treatments that will be applied later on.

The color employed for this, is specifically Humbrol's 72 Khaki Drill heavily diluted.

After approximately 15 minutes drying time, we can partially remove it by soaking the surface with Humbrol's thinner and a brush in good working use.

The looks of the kit once finished is rather dull and poor but don't worry too much about it, because we will improve it.

WONDERFUL OIL PAINT

The next step would be to work with oil paint. OIL PAINT is WONDERFUL, oils are capable of fully transforming a kit, oils bring forth a wide color range, alter the colors, create the thinnest color transparencies, convey dust, dirt, rust... The properties of oil paint alone could allow us to age a given kit exclusively with it; if we'd set out to do it. The possibilities can be fleshed out with the simple example which follows.

Choosing Oil Paint

I usually divide my color palette in two groups: the colors for treating the camouflage and those employed for weathering and dirt.
Camouflage:

465 Paynes Gray (W&N).
88 Yellow Ochre (T).
416 Sepia (R).
508 Prussian Blue (VG).
69 Sap Green (T).
105 Titanium White (VG).
82 Ivory Black (T).
3 Burnt Umber (W&N).
74 Burnt Umber (T).

Dirt-Weathering:

98 Pink Earth Transparent (T).
41 Vandyke Brown (W&N).
79 Titan Grey (T).
94 Gold Ochre Transparent (T).
34 Raw Sienna (W&N).
Abt125 Light Mud (Abt).

(T) Titan; (W&N) Windsor & Newton; (R) Rembrandt; (VG) Van Gogh, (Abt) 502 Abteilung.

It is recommendable to put oil paint on a piece of cardboard which will absorb excess oil from paint. Doing this and using a high quality thinner like Humbrol's we will pretty much get rid of all unwanted gloss.

The possibilities of oil paint can be showcased in this one side of our Jagdtiger.

Soaking half of it with Humbrol's enamel thinner we put a few small pellets of oil paint.

Now we melt paint together but we try not to mix everything thoroughly because we will loose some nuances if we did.

Differences between the treated and the untreated areas. We can see the range of nuances, the increase in contrast and the overall enrichment in terms of hues and shades of the paintwork.

PAINTING THE TOOLS:

Minding these details is crucial for a good finish; usually tools are a whole lot less bright and are much more integrated with the dirt and grime than we tend to think of. I usually shudder whenever I see newer looking tools painted with bright colors attached to vehicles with stunning weathering and ageing effects.

I use Vallejo acrylics for the wooden part of the tools, I apply a good base with US Field Drab 70.873, and then I light it up on some areas with Sand Yellow 70.916 trying to recreate the texture of wood. Shades are then created with Burnt Umber 70.941 highly diluted and applied as a wash.

The working ends of the tools are painted with Citadel's "Boltgun Metal". Later on tools will be aged and will receive the same weathering treatments (which will be explained later) applied to the rest of the vehicle.

For the metal surfaces of the shovel –the handle and the shovel head- I begin by applying Humbrol's Flat Black No. 33.

We let dry to the touch (about 15 minutes) and we polish it with powdered graphite (pencil lead) obtaining a convincing metallic appearance.

Metallic surfaces can be "scratched", polished along its edges and so on with a graphite pencil. As we can see we apply the same weathering and ageing treatments which integrate these elements to the vehicle.

THE TRACKS

Painting the tracks is a very important chapter whenever we're trying to recreate an AFV. Tracks are subject to much wear, friction with the ground, wheels and so on, and therefore we must bear all this in mind when working in this area.

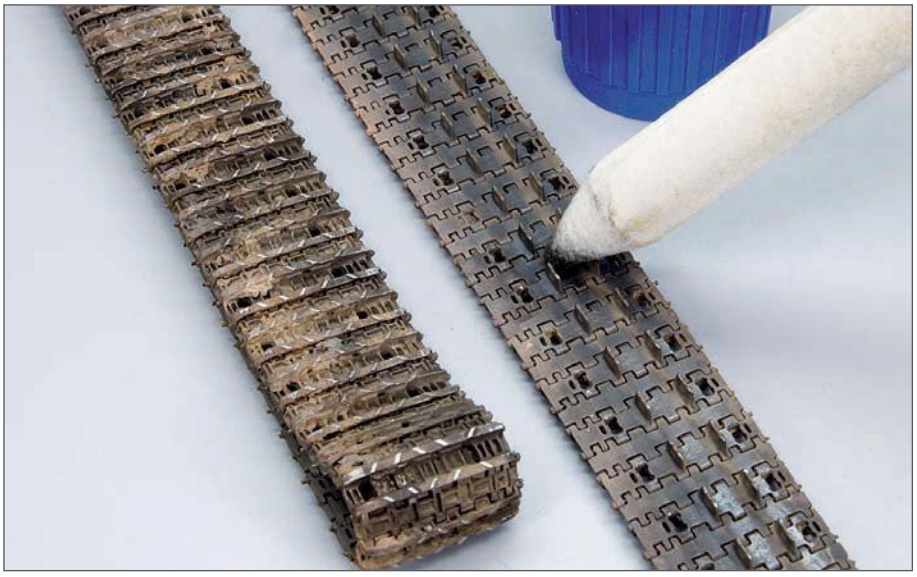
We begin by painting the tracks with a mixture of XF-52 Flat Earth darkened with a little XF-8 Flat Blue.

We enrich the dominant earth hues with a little of Lifecolor's Sand.

The areas which touch the ground directly are polished because of the movement of the tracks. I convey this with Citadel acrylics' "Chainmail" darkened with a little "Chaos Black" applied with the dry bush technique.

A wash in a darker shade will enhance the details of the track links. We've used here a Mig Productions wash to accomplish this effect.

Adhered sand is conveyed with color pigments. The pigments used here have been acquired in a fine arts shop and I mixed these together to obtain some shades to my taste. Pigments are fixed in place with oil paint thinned down with Humbrol's enamel thinner. Using sandpaper and a block of wood I sand down the tracks to leave them totally flat on the side which touches the ground. These tracks are fortunately made out of metal so we also obtain a much welcome metal polish.



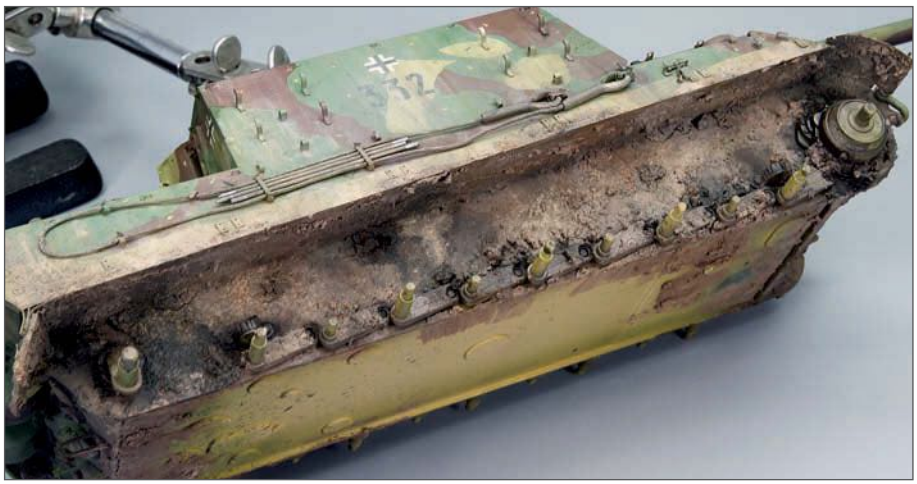
With a smearing stick and some graphite powder, I leave the wheel markings left on the tracks.

MUD ON THE LOWER AREAS:

The lower areas of all AFV's tend to accumulate large amounts of adhered sand both dry and wet in mud clusters. Conveying this is essential to obtain the proper results.

We put different sand colored wholesale bought pigments on a plastic dish. These are better bonded and fixed together with Mat Acrylic Gel. The acrylic medium gel also allows us to create more volume and do correctly the gel-pigment mixture. The vehicle is portrayed here without fenders, so it is convenient to recreate dry mud left there before the fenders were lost. Masking tape is used for the purpose of marking the areas to be dirtied with mud.

The texture we've created is a very good match, having several different pigments and the right color range.

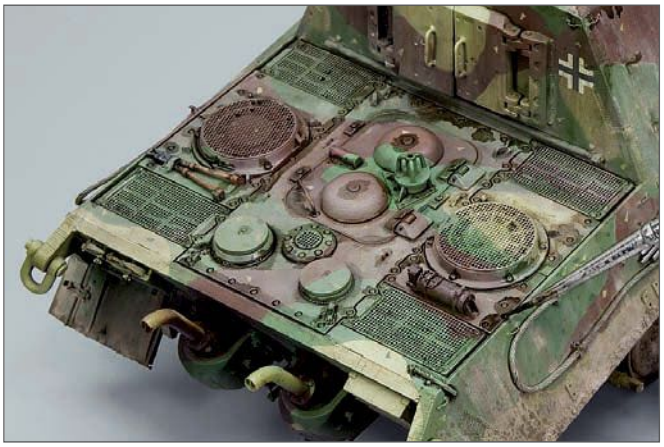


Thinned down oil paint is used to recreate an array of stains, which will give us the realistic feel and scope needed for the vehicle.

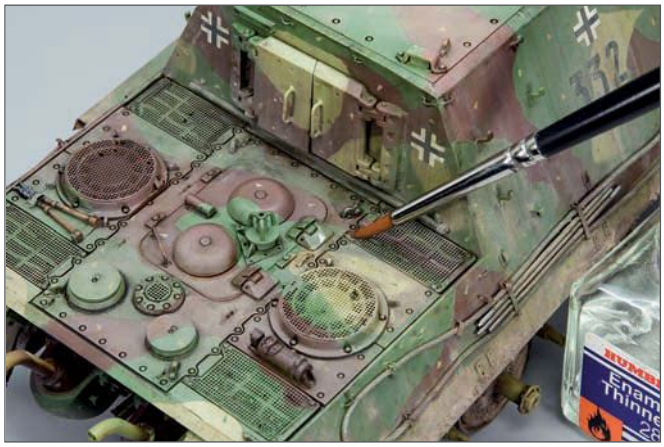
The wheels are treated in pretty much the same way.

PROFILING AND PAINT SCRATCHES:

Now we go back to the upper areas of the vehicle and mark all the details, panel divisions and so forth with some profiling work and recreate a number of small paint chips and scratches.



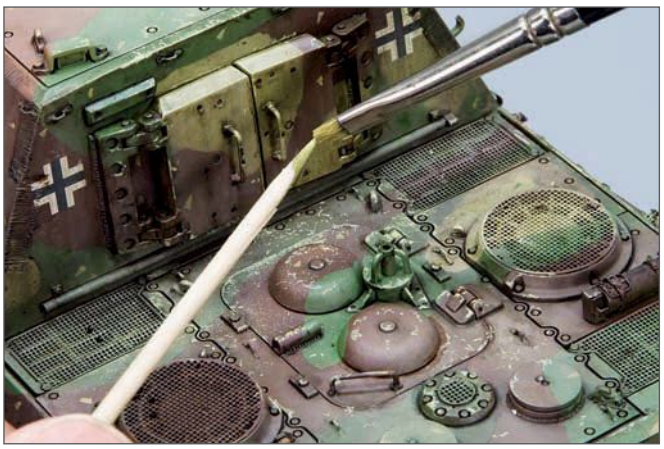
Using a mixture of black oil paint and Raw Umber we do the profiling of all panel divisions, crevices, screws etc for the entire vehicle.

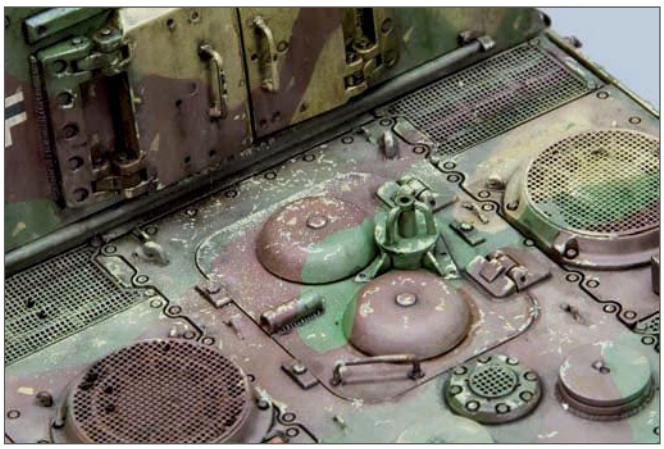


We let everything to dry up for a few minutes and remove off all excess leaving paint only where needed.

Once we're finished with the profiling the vehicle acquires more depth and definition on all its features.

Paint chips need to be made with a brush in perfect condition. Vallejo acrylics are used bearing in mind that for the more superficial scratches we need to use the base yellow primer, and a mixture of 70.982 and 950 for the deeper ones reaching to the metal surface. I always insist on being very mindful of the areas where you apply it; do not apply these uniformly throughout the vehicle and always do these sparsely.



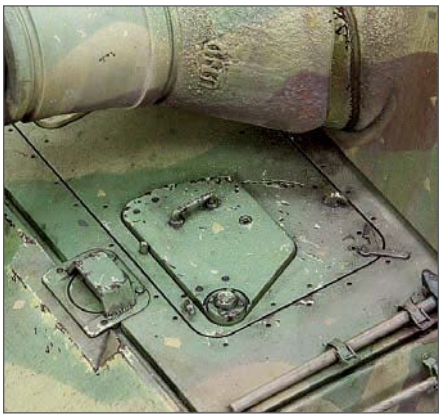


The area adjacent to the rear hatch, was subjected to much abuse from the crews; in order to convey this intense paint chipping, we apply paint with a paintbrush with trimmed down hairs. If paint gets on spots where we don't want it we can "erase" it with a brush soaked in water before it dries up.

In the period pictures we can see that the Guns of the Jagdtigers were terribly worn and filled with paint chips, scratches an all such. We recreate this and we also scratch the tube with sandpaper being careful not to reach the aluminum surface.

Using this technique we can also recreate the scratches on the hull done by tree branches and other obstacles which the vehicle might have encountered on its way.

Now we'll do the deeper scratches that reach the steel on the armoring. We will insist particularly on the rear area.



We paint some scratches which follow the own movement of the hatches proper.

Colors employed from left to right: Khaki for the scratches on the Dunkelgelb, Camouflage Yellow for those on the camouflage colors. Black and Red Brown for the scratches that reach the metal surface and AK's Chipping color specific for the "chipping" chores.

The process is finalized by recreating the metal areas which are exposed by the continuous movement of crews, appearing polished but in a different way. This is best recreated with graphite powder which can be applied with a cotton swab...

...or by directly rubbing the pencil lead on the protrusions which are usually intensely manipulated.

DIRT ACCUMULATION

In the pictures of the real vehicles which we've studied we can see considerable accumulations of dirt, moisture, grass and a few random pieces of debris such as gun shells and so forth. Reproducing these correctly is easy and it will give us an extra dose of realism to our kit.

A frequent mistake when reproducing grass and dry shrubs is to use the same kind of fiber for both obtaining a monotonous and artificial effect. We've used here four different kinds of fibers:
1- Dry asparagus leaves.
2- Plumbing hemp randomly cut.
3- Artificial grass used by model train hobbyists.
4- Artificial fiber cut randomly.

In order to get a uniform color maintaining a certain range, we dye these fibers with acrylic paint diluted with water.

This is the result once dry.

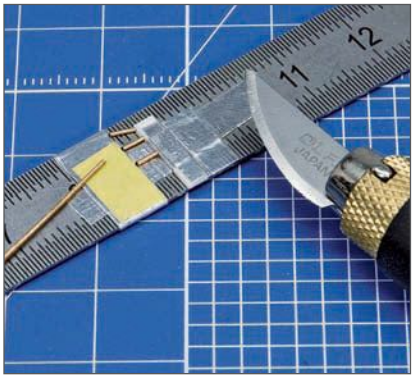
We put these on the chosen spots with a pair of tweezers...

...and we fix it in place with AK Interactive's Pigment Fixer.

We can also use white glue diluted in water.

Empty gun shells are made out of heat stretched styrene and duct tape cut to measure.

Heat stretched styrene can be painted with golden acrylic paint mixed with a little bronze colored paint in two coats allowing for each coat to dry fully and separately.



By using the masking employed to guide our cuts we make sure shells are all made the same length.

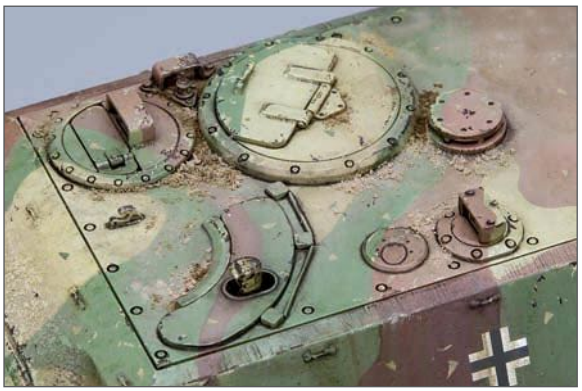
Here we see the reason why the heat stretched plastic should be black. This color makes us believe in an optical illusion that we're dealing with a hollow shell. Now we glue it in the desired spot in pretty much the same way we've done with the grass and shrubs.

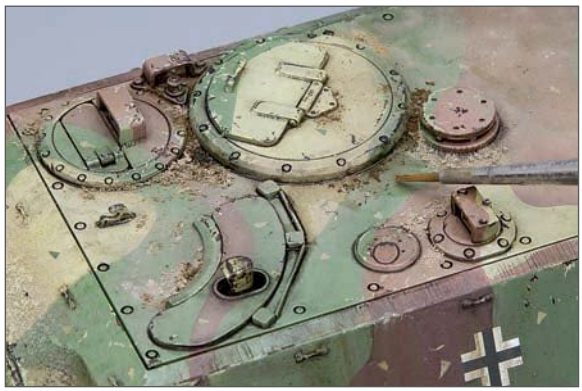
For the clusters of sand and dirt pigments are our best shot. here we've used a great variety of pigments. We've employed some specific ones for hobby kits and some bought in fine arts shops. We've even used a few pastel chalks.

The first thing would be to put the pigments on the chosen spots.

I like to fix pigments in place with thinned down oil paint in earthen tones.

Now we let paint run on the areas where we've left the pigment clusters.





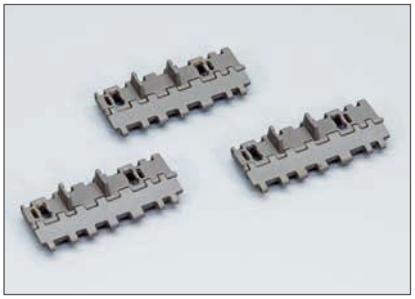
On the roof of the casemate we'll work in pretty much the same fashion.

Once dry, this is the result obtained. Notice that the "brick" colored pigment cluster on the spare track link represents a crushed brick and debris after the vehicle has treaded on the remains of a building.

A way of conveying the effect of adhered grass and shrubs on the track links is to use a mixture of fibers, pigment and AK Interactive's "Damp Earth".

Picking up the fibers with a pair of tweezers and glue it between the tracks and the lower areas of the vehicle.

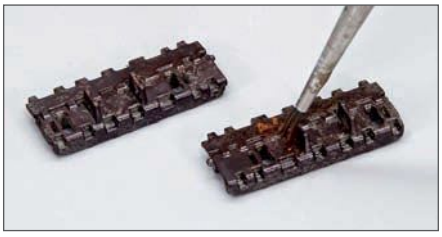
Water deposits or dampened areas are made with glossy acrylic varnish tinted with a little dark brown paint diluted in water. It's important to apply it in several thin coats. If we try to do it in a single thick coat it can crack and ruin our job.



We begin with the same base color employed on the track links which are in use, but from that point on the treatment is radically different.

Using a sponge and a mixture of Black and Red Brown we recreate an intensely paint chipped surface.

Now we apply a wash with Transparent oxide brown oil paint.



Then we apply rust colored pigments with a paintbrush with trimmed hairs. We can repeat this technique until we've obtained the desired results.

PAINTING THE SPARE TRACKS

The track links which are not in use are pretty different from those at work. These links did not get any priming and were placed on the vehicles right after leaving the factories. The weather quickly got the best of these and soon the links deteriorated and got covered with rust.

Appearance of the links once these have been placed on the vehicle.

STAINS AND OTHER EFFECTS:

We can also do some dirt stains; a good and widespread way to do this, is by using acrylics well diluted in water. A different way to do this –and getting some texture there too- is by using Tamiya's "Weathering Sticks".

In this opportunity we will use the references "Mud" and "Light Earth". We'll take a small amount of this paint paste and put it in a plastic cap.

With a brush soaked in water we'll dampen the color paste diluting it as much as we like, using from small pellets of this paste to doing light color veils, playing with the density and the mixture of the different colors to paint these stains. Here we're trying to convey some dried splashes, splashed from a puddle with some diluted mud in it.

We can also apply it by splashing it up ourselves with a toothpick.

GREASE AND OIL REMAINS:

AFV's of WWII needed continuous maintenance and its mechanical elements needed continuous greasing up as well. It is therefore very common to see grease stains on the motor's hinges and almost anywhere where we can and cannot imagine as well.

In order to convey oil, grease and fuel stains; we can use a number of different products. AK manufactures some specific products, but we can simply use Black and Bitume colored Titan oil paint diluted on Humbrol enamel thinner.

A FEW FINAL CONSIDERATIONS:

I've tried to put the focus of this work on the techniques and products available on the market and how to put these to practical use. All possible uses are summarily explored but bearing in mind that there's no technique which is totally necessary or fully developed we cannot ignore or reject any; the crucial thing here is to know all techniques, experiment all, using each as the need arises.

Each kit we make does not have to showcase our full array of abilities nor feature every technique and materials available.

I always recommend trying, trying and trying once again; this is the only way to make progress and do some decent kits.

We put some grease on the hinges of the rear hatch, doing what some period pictures often reflect.

Small stains can be better made with a toothpick.

This is the motor's cover's final looks.

The wheels on the track area can also get some grease in pretty much the same way.

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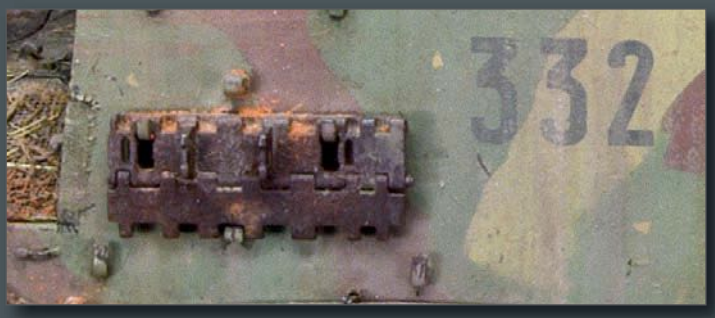
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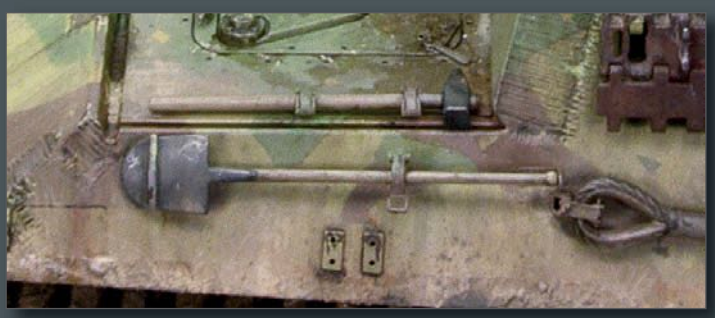
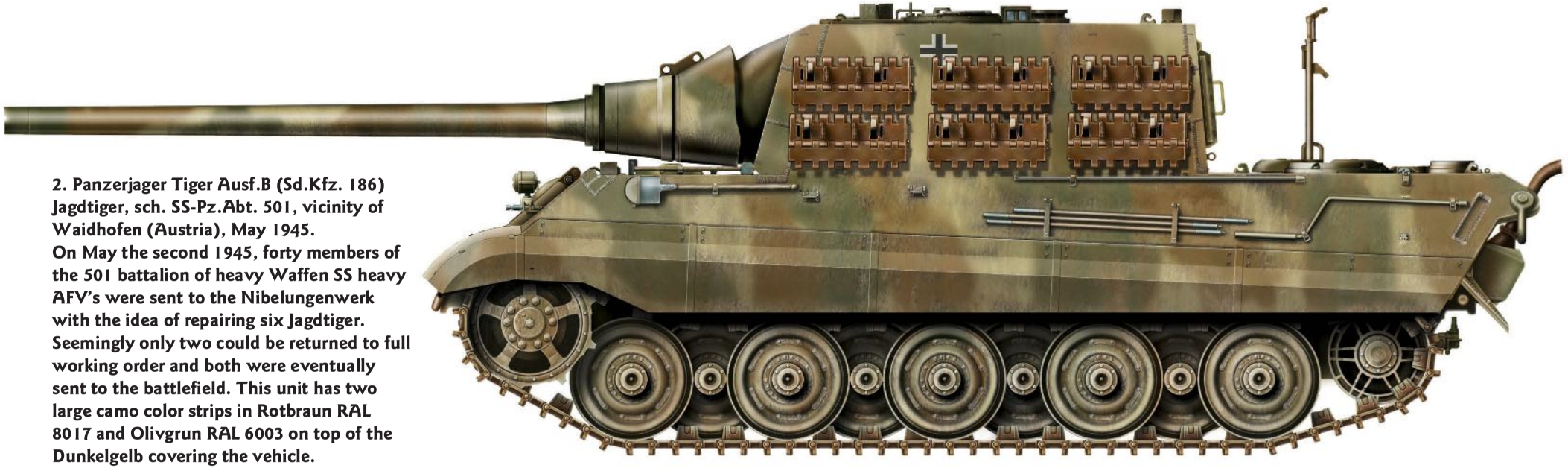


1. Panzerjâger Tiger Ausf. B (Sd.Kfz. 186) Jagdtiger, sch Pz.Jg.Abt. 653 vicinity of Heidelberg, Germany, April 1945.
During August 1944 on the Heereswaffenant we could easily see AFV's with camo spots painted directly on top of the anti rust priming (Rot RAL 8012) on AFV hunters such as this one with Dunkelgelb RAL 7028 and Olivgrun RAL 6003 spots. The only distinctive it has are the Balkenkreuze on each side of the casemate and two on the rear corners of the rear of the casemate itself.



2. Panzerjager Tiger Ausf.B (Sd.Kfz. 186) Jagdtiger, sch. SS-Pz.Abt. 501, vicinity of Waidhofen (Austria), May 1945.
On May the second 1945, forty members of the 501 battalion of heavy Waffen SS heavy AFV's were sent to the Nibelungenwerk with the idea of repairing six Jagdtiger. Seemingly only two could be returned to full working order and both were eventually sent to the battlefield. This unit has two large camo color strips in Rotbraun RAL 8017 and Olivgrun RAL 6003 on top of the Dunkelgelb covering the vehicle.

3. Panzerjager Tiger Ausf. B (Sd.Kfz. 186) Jagdtiger, sch. Pz.Jg.Abt. 512, Ruhr basin (Germany), February 1945.
In spite of the norm, many AFV's came out of the factories with only a Dunkelgelb base color. This seems to be the case as well for the first AFV hunter from the first section of the second company of the 512 battalion of heavy AFV hunters, camouflaged with large Olivgrun RAL 6003 spots applied when the vehicle made it to its unit.

4. Panzerjager Tiger Ausf. B (Sd.Kfz. 186) Jagdtiger, 3 Kp/s Pz.Jg.Abt. 653
This vehicle was painted with the "three basic colors" Dunkelgelb RAL 7028, Olivgrun RAL 6003 or Resendagrün RAL 6011and Rotbraun RAL 8017. The colors are hand painted creating a hard edged camouflage with denser stripes. Paint is pretty thinned down so colors appear pallid. The Balkenkreuz has been partially painted with Dunkelgelb

KITS

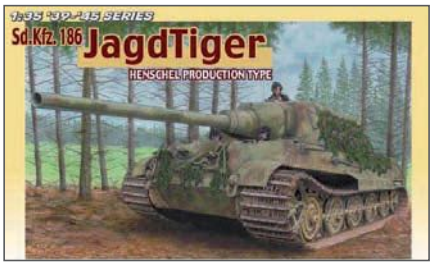
Tamiya

Tamiya 35295 German Heavy Tank Destroyer Jagdtiger Early Production.

Tamiya 35307 German Heavy Tank Destroyer Jagdtiger Mid Production Commander Otto Carius

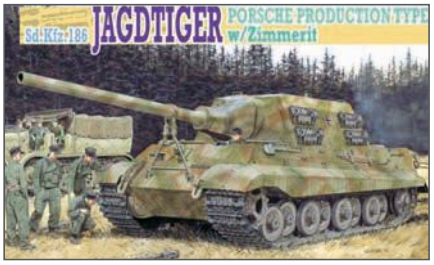
Dragon

Dragon 6285 1/35 Sd.Kfz.186 Jagdtiger Henschel Production



Dragon 6351 1/35 Sd.Kfz.186 Jagdtiger Porsche Production

Dragon 6493 1/35 Jagdtiger Porsche Production w/Zimmerit



PHOTOETCHED:

Voyager

Voyager PE35053 1/35 WWII Germany Jagdtiger

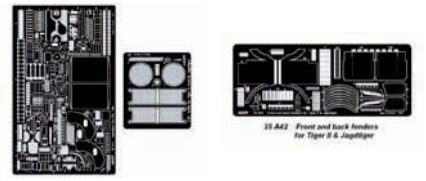
Voyager PE35160 1/35 WWII German Sd.Kfz.186 Panzerjager "Jagdtiger" Basic (For TAMIYA/DRAGON Kit)

Voyager PEA129 1/35 WWII German Sd.Kfz.186 Panzerjager "Jagdtiger" Schurzen (For TAMIYA/DRAGON Kit)

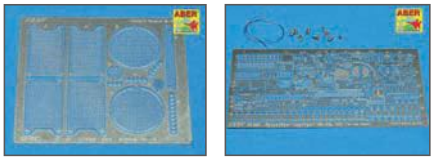
Aber

Aber 35A041 1/35 Side Skirts for Jagdtiger
Aber 35G06 1/35 Grilles for King Tiger / Jagdtiger

Aber 35041 1/35 Jagdtiger (Sd.Kfz. 186)
Aber 35A42 1/35 Front and Back Fenders for King Tiger & Jagdtiger



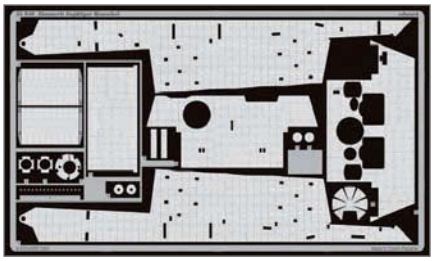
Aber 35G25 1/35 Sd.Kfz.186 Jagdtiger Grilles (Tamiya)
Aber 35228 1/35 Jagdtiger (Sd.Kfz. 186) Vol.1 Basic Set (Tamiya)



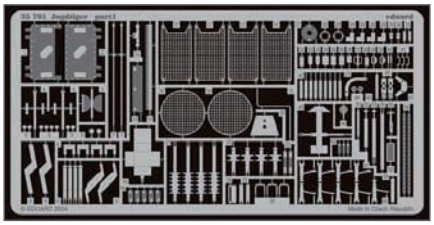
Aber 35229 1/35 Jagdtiger (Sd.Kfz. 186) Vol.2 Fenders (Tamiya)

Eduard

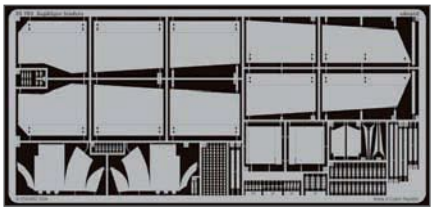
Eduard 35846 Zimmerit Jagdtiger Henschel 1/35



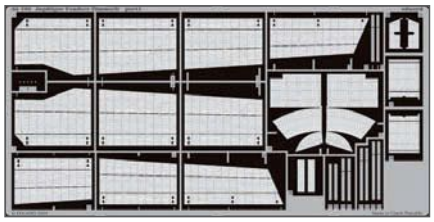
Eduard BIG3528 JAGDTIGER 1/35
Eduard 35701 Jagdtiger 1/35



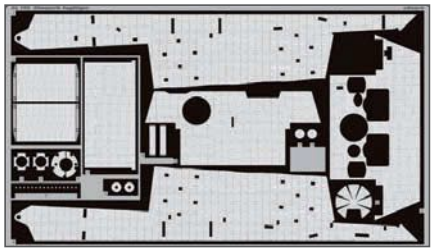
Eduard 35704 Jagdtiger fenders 1/35



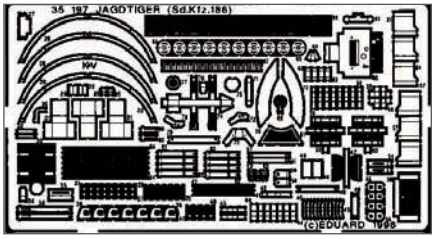
Eduard 35705 Zimmerit Jagdtiger fender 1/35



Eduard 35703 Zimmerit Jagdtiger 1/35

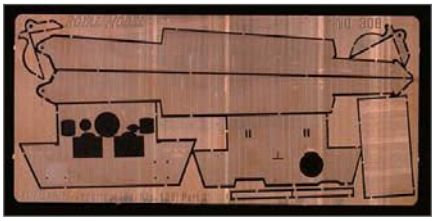


Eduard 35197 Sd. Kfz.186 Jagdtiger 1/35

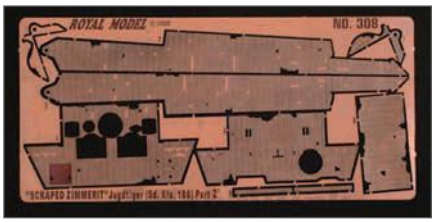


Royal Model

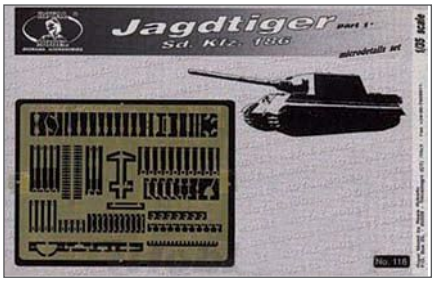
Royal Model RM306 1/35 Zimmerit for Jagdtiger (Dragon)



Royal Model RM308 1/35 Scraped Zimmerit for Jagdtiger Part 2

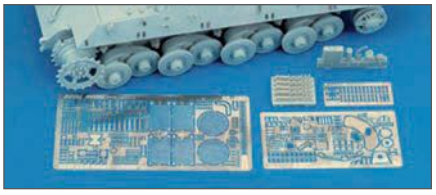


Royal Model RM118 1/35 Jagdtiger Part 1 (Dragon)



Royal Model RM119 1/35 Jagdtiger Part 2 (Dragon)

Royal Model RM297 1/35 Jagdtiger Sd.Kfz. 186 (Henschel / Porsche Type)



METAL GUN BARRELS:

Eduard

Eduard 34013 Jagdtiger 1/35

Aber

Aber 35L-84 1/35 128mm PaK 44 L/55 Gun barrel for Sd.Kfz.186 Jagdtiger (Tamiya)

Finemolds

Finemolds MG-34 1/35 Jagdtiger 12.8cm Barrel Set

TRUCKS:

Friulmodel

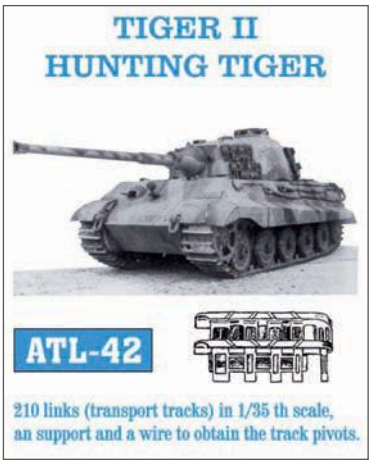
Friulmodel ATL-16 1/35 Working Metal Track Set for Tiger II / Jagdtiger

Friulmodel ATL-21 TIGER II / HUNTING TIGER / PANTHER II

Friulmodel ATL-22 TIGER II / HUNTING TIGER

Friulmodel ATL-41 TIGER II HUNTING TIGER

Friulmodel ATL-42 TIGER II HUNTING TIGER



Modelkasten

Modelkasten SK-6 1/35 Tiger II Track Set

Modelkasten SK-21 1/35 Jagdtiger (Henschel-type) Track Set (workable)

Modelkasten SK-16 1/35 King Tiger Ausf.B Spare Track Set (workable)

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